KARṆABHĀRAM

Personal copy

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2, DEVAPARTHIVA ROAD, CHAMARAJAPURAM

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महाकवि-भास-प्रणीतं

॥ कर्णभारम् ॥

With Introduction, English Translation, etc.

by

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INTRODUCTION

BHASA : HIS DATE AND WORKS

THE BHĀSA PROBLEM[1]

Bhāsa was known only by reputation through several references to him by merited writers such as Kālidāsa[2] and Bāṇa[3] until 1912, when the late Paṇdit Gaṇapati S'āstrī of Trivandrum published the following thirteen Sanskrit plays—

a) Three plays based on the Brhatkatha:

1. Pratijñā Yaugandharāyaṇa
2. Svapnavāsavadatta
3. Avimāraka

b) Two plays based on the Ramayana:

4. Pratimā
5. Abhiṣeka

c) Six plays based on the Mahabharata:

5. Madhyama-vyāyoga
7. Pañcarātra
8. Dūta-Vākya
9. Dūta-Ghatotkaca
10. Karṇa-bhāra
11. Urubhaṅga

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1. Reproduced from our 'A History of classical Sanskrit Literature.'

2. प्रथितयशसां भाससौमिल्लकविपुत्रादीनां etc.—मालविकाग्निमित्रम् i 5

3. सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः ।
सपताकैर्यशो लेभे भासो देवकुलैरिव ॥ —हर्षचरिते

d) One play based on the Krishna legend:

12. Bālacarita

e) One play based on folk-lore:

13. Cārudatta (a fragment)

None of these plays bore the name of the author. Hence the learned editor, adducing some arguments, put forth his view that—

(1) All the thirteen plays formed the work of one and the same writer

(2) *That* writer was the great Bhāsa owned by Bāṇa and Kālidāsa, as their worthy predecessor.

COMMON AUTHORSHIP

A close examination of these plays reveal that there are several common features among them. All the plays begin with the stage-direction 'नान्द्यन्ते ततः प्रविशति सूत्रधारः'. After this a benedictory verse is found with which the *Sutradhara* commences the prologue of the play. But, the classical plays open with the benedictory verse after which the *Sutradhara* is introduced with the direction 'ततः प्रविशति सूत्रधारः'. Another strange feature of the opening stage-direction in all these Trivandrum plays is the repetition of the same idea in अन्ते and ततः. The customary practice of mentioning the names of the author of the play, his patron, etc. in the prologue is totally absent in these plays. Prologues usually called प्रस्तावना are termed स्थापना here. The BHARATAVĀKYA is the

same in most of these plays. The style and language of all these plays are strikingly similar. In many of these plays, the device of 'Unintentional dramatic replies' (पताकास्थान) and the figure of speech मुद्रा (*Paranomasia*) for the opening verse are used. The same names of minor characters, the same type of grammatical irregularities, the same ideas, sentences and expressions repeat themselves in these plays. Bharata's rules of dramaturgy are not observed in these plays in as much as deaths, duels and battles are shown and water is actually brought on the stage. Stage-directions are many a time wanting[4] and to be supplied by the readers. The directions given are very brief and indicate rapid action, as in '*Exit and re-enter*'. The names of the plays are to be found only at the end (in the colophon). These striking similarities in the thirteen plays naturally point to their common authorship.

A careful study of these plays reveal that—

BHĀSA IS THAT AUTHOR

a) The grammatical and dramaturgical rules of Pāṇinī and Bharata are not applicable to these plays, which fact shows that they must have been composed before those rules were framed.

4. Cf. Karṇabhāra. In [56] Karṇa and S'alya mount the chariot and drive along. There is no stage-direction indicating their getting down when Indra appears. But, in [110], it is indicated that they mount the chariot once again.

b) The frequent use of the expletives च, तु etc. in the s'lokas, the large number of the Annṣtup metre, the simplicity of diction (many a time inadequate to bring out the ideas intended), and the absence of the classcial figures of speech take them nearer the epic style of the Rāmāyaṇa and the Mahābhārata.

c) Many of the ideas contained in these plays are to be seen in the works of Kālidāsa, As'vaghosa, S'ūdraka, Vis'ākhadatta and many others who owe their indebtedness to the author of these. These and similar facts establish the antiquity of these plays.

Among these thirteen plays, there is one by name SVAPNAVĀSAVADATTA which is ascribed to Bhāsa by Rājas'ekhara in this stanza of his—

भासनाटकचक्रेऽपि च्छेकैः क्षिप्ते परीक्षितुम् ।
स्वप्नवासवदत्तस्य दाहकोऽभून्न पावकः ॥—सूक्तिमुक्तावली

This coupling of one of the plays with the name of Bhāsa establishes that all the other works also (claiming the same authorship) must be by Bhāsa who alone has to his credit a Nātaka-cakra.

Bāṇa observes in his Harṣacarita that 'Bhāsa gained as much fame by his plays begun by the stage-directors, containing many and varying characters and stirring dramatic episodes, as by (the erection of) temples constructed by architects with several stories and banners.'[5] The Trivan-

5. See note 3 above.

drum plays have all the above features and hence they must be by Bhāsa. This Bhāsa must be the same as the one owned by Kālidasa as his predecessor in view of the great antiquity of the plays.

These two views of the Pandit were discussed in learned journals by scholars, both Indian and foreign. The result was that many concurred with the Pandit regarding the common authorship of these plays. As regards the other question, there came up three different views, viz.,—

1. All the thirteen plays are the works of Bhāsa
2. None of the 13 plays can be ascribed to Bhāsa
3. The material available to prove the authorship of the plays is inadequate and hence the evidences adduced so far are not at all conclusive.

Scholars who opposed the Pandit's view pointed out that—

a) The features of Bhāsa's plays mentioned in Bāṇa's verse are found also in many other South Indian plays, and hence cannot be a conclusive proof.

b) None of the plays can be Bhāsa's; for the Svapnavāsavadatta of this group does not contain the following stanza quoted from Bhāsa's play of the same name by Rāmacandra in his Nātyadarpaṇa— पादाक्रान्तानि पुष्पाणि सोष्म चेदं शिलातलम् ।
नूनं काचिदिहासीना मां दृष्ट्वा सहसा गता ॥

These diverse views of the two sections of

scholars naturally led to the third view mentioned above of a few cautious scholars.

Arguments and counter arguments defending their own stand and refuting their opponents' were put forth by the two diverse groups in a series of articles for a long time. This only made the problem of the authorship more and more complicated.

Thus, to this day, the question of Bhāsa's authorship has not been answered conclusively and hence it has remained an unsolved problem.

DATE OF BHĀSA

Bhāsa must be earlier than both Kālidāsa and Bāṇa who refer to him by name as observed already, and later than Vālmiki upon whose Rāmāyaṇa he has drawn for the theme of his two dramas, viz., Pratimā and Abhiṣeka. But Kālidāsa's date is still indefinite. If Dr. Peterson holds that "Kālidāsa stands near the beginning of the Christian Era, if indeed, he does not over-top it," Dr. Kern places him in the latter half of the 6th cent. A.D. Bāṇa's date however, is almost definitely known to be the closing part of the 6th and the beginning of the 7th cent. A.D. So, at any rate, Bhāsa's date cannot be later than the 6th cent. A.D. As regards the date of Vālmiki too, scholars differ. Prof. Keith is inclined to think that Vālmiki lived earlier than the 4th cent. B.C.

and that those who improved on him were during the period 400-200 B.C., while prof. Jacobi assigns him to a date earlier than the 5th cent. B.C.

These two limits of Bhāsa's date are almost universally accepted, but there has been much diversity in the opinion of scholars regarding the exact date of Bhāsa. Some feel that he should be closer to Kālidāsa, while others feel that he is closer to Vālmiki. The learned editor of Trivandrum has pointed out that Bhāsa must be definitely before Pāṇini and Bharata whose rules of grammar and dramaturgy are not applicable to his plays. Again Pāṇini's date is not known definitely. Keith places him in the 4th cent. B.C. Accepting this date of Pāṇini, if Bhāsa is prior to him, he will have to be assigned to the 5th cent. B.C. at the latest.

LIFE OF BHĀSA

Precious little is known about Bhāsa's life. All that can be said about him is that he is a very ancient writer, even a *muni* of the class of Vyāsa or Vālmīki. He has strong predilections for the Viṣṇuite cult. He loves Brahminical rites and customs and often refers to the prominence of the Brahmins. His regard for the Brahmins and their piety is very great. In the Bālacarita, Kaṁsa says calmly—'I take even an untrue word of a Brāhmaṇa to be a true one." In the Karṇabhāram, Karṇa accepts the *S'akti* sent by Indra only on the word

of a Brahmin, saying—ब्राह्मणवचनमिति। न मयातिक्रान्तपूर्वम् ॥ The home was the place of women according to Bhāsa.

Bhāsa is a vehment advocate of Dharma. He believes in the principle धर्मो रक्षति रक्षितः। That is why he makes Yaugandharāyaṇa in the Pratijñā exclaim —भूमिर्भर्तारमापन्ना रक्षिता परिरक्षति ॥ In the Pañcarātram, Duryodhana points out that it is false to say that Heaven can be gained only by the dead and asserts that 'Heaven is not invisible, but is here and yields its manifold fruits.' 'If truth were to stand even in respect of solicited alms, all men shall stand.'

Bhāsa stresses on gifts and sacrifices. In the Pañcarātram, Karṇa observes that the great kings such as Ikṣvāku, S'aryāti, Yayāti and Rāma, though dead, still live through their sacrifices. The stanza—

शिक्षा क्षयं गच्छति कालपर्ययात् सुबद्धमूला निपतन्ति पादपाः।
जलं जलस्थानगतं च शुष्यति हुतं च दत्तं च तथैव तिष्ठति ॥ [91]

of Karṇa in the Karṇabhāram is an ever memorable statement.

Bhāsa feels that Fate often baffles all human efforts. All the same he is not a fatalist. He has vehemently expressed his conviction that proper efforts are bound to fructify, in the following statement of Yaugandharāyaṇa—

काष्ठादग्निर्जायते मथ्यमानाद् भूमिस्तोयं खन्यमाना ददाति।
सोत्साहानां नास्त्यसाध्यं नराणां, मार्गारब्धाः सर्वयत्नाः फलन्ति ॥

—Pratijñā Yaugandharāyaṇa I 18

WORKS OF BHĀSA

Mention has already been made of the thirteen plays ascribed to Bhāsa. Another play called Yajñaphalam dealing with the story of the Bālakāṇda of the Rāmāyaṇa has been recently published and attributed to Bhāsa. There seems to be however, a belief that Bhāsa wrote as many as twenty three dramas.

About thirteen stray verses are attributed to Bhāsa. Of them *five* are found in the S'ārṅgadharapaddhati, *four* in the Subhāṣitāvali, *three* in the Saduktikarṇāmṛta and *one* in the Sūktimuktāvalī. None of these verses is found in any of the Bhāsa plays discovered so far. This cannot be a disproof of Bhāsa's authorship of those plays, for, we may yet hope to discover more works of Bhāsa where these verses may be found.

Bhāsa expresses things directly and in a simple and lucid language. There is something remarkably charming in every statement of his. His humour is subtle and original in appreciation of which Jayadeva called him the gentle smile of the Goddess of Poetry.

B. THE KARṆABHĀRAM

After a brief prologue which is called Prastāvanā (not Sthāpanā as in the other plays ascribed to Bhāsa), the play begins with the appearance of a messenger sent by Duryodhana to Karṇa to

inform him that the battle is growing more and more tumultuous and that his turn to fight has come. The messenger goes to Karṇa, and is surprised to find him over-powered by some anxiety. He copmares the heroic Karṇa, as he sets out sadly, to the sun bright with innate splendour but obscured by a multitude of clouds.

While proceeding to the battle-field in his chariot driven by S'alya, Karṇa wonders at the gloom which has overtaken his mind and recalls to himself how his weapons and all his learning would fail him at the hour of need and how he was prohibited by his mother from killing the Pāṇdavas. He relates to S'alya how he learnt the art of war from Paras'urāma by uttering a falsehood that he was not a Kṣatriya, and how, later on when the reality was discovered, he was cursed by the teacher that his weapons and learning would be useless just when needed. Karṇa has many bad omens. The weapons seem to lack power. The horses stumble, the elephants tremble and the conches and drums emit no sound at all. S'alya wonders what all that means; but Karṇa comforts him saying 'if slain, one obtains heaven, if victorious, he secures glory. As both are coveted in this world, fighting is not at all in vain.'

Karṇa regains his cheer. As both he and S'alya drive along in the chariot, a Brahmin's voice is heard—'Oh Karṇa, I beg for a mighty gift'.

The horses stop and Indra, disguised as a Brahmin, comes to Karṇa and says 'Oh Karṇa' I beg for a mighty gift'. Karṇa salutes the Brahmin who blesses him 'Oh Karṇa, eternal as the Sun, the moon, the Himālayas and the ocean be thy fame.' Karṇa is astonished at *this* blessing in lieu of the one for 'long life', but, on further reflection, says—'This alone is auspicious, for, a king's fortunes are unsteady as the tongues of a serpent; only virtues remain even after the bodies are slain.' Karṇa then, with his characteristic generosity, promises to grant anything desired by the Brahmin and mentions one after another, for his choosing, thousands of cows, horses, herds of elephants, plenty of gold, the whole earth which he would conquer and give, the fruit of the Agniṣtoma sacrifice and his own head. When the Brahmin says that he has nothing to do with any of them, Karṇa offers his body-armour born with him, which cannot be pierced by either gods or demons, along with the pair of his ear-rings. The Brahmin says joyfully, 'Give them, give them.' Karṇa at once suspects that it might be a trick played by Kṛṣṇa. S'alya advises him not to give them. But the benevolent Karṇa says — 'Learning decays by the lapse of time. Firmly rooted trees tumble down. Water stored in reservoirs dries away. But gifts and oblations alone last for ever,' and cuts off and gives his armour and ear-rings to the Brahmin

who goes away with them. S'alya tells Karṇa that he has been cheated by Indra. Karṇa replies —'Not at all. In fact, it is Indra who has been deceived by me, for, he had to gain his object from me.'

Then a divine messenger comes and informs Karṇa that Indra is full of remorse for having taken away his armour and ear-rings and hence sent a spear, named Vimala, an unfailing weapon to slay one of the Pāṇdavas. Karṇa first refuses it saying that he would never accept anything in return to a gift, but accepts it 'on the word of a Brahmin.' The messenger assures him that the S'akti would go to him the moment he thought of it and goes away. Karṇa hears Arjuna's conch and proceeds to meet him in the war-field. Here the play ends with the usual Bharata-vākya.

TITLE The weapons and learning acquired by Karṇa are no more than a burden to him now, when he is about to face Arjuna in the battle-field, as he is quite conscious that they are going to prove utterly useless to him in the hour of need by the curse of his own teacher Paras'urāma. His mother's bidding him not to kill the Pāṇdavas except Arjuna is another weight on his mind. Added to these two, his characteristic benevolence deprives him of his ear-rings and armour which neither god nor demon could pierce, just when he is proceeding to the war-field. The play depicts in an

effective manner all these handicaps with which Karṇa cheerfully goes to fight with Arjuna, and thus derives its significant title "KARṆABHĀRAM."

KARṆA'S CHARACTER

Karṇa, the king of Aṅga, is good-natured and known for his characteristic generosity. He is a veritable hero and foremost in battles which are joyous occasions to him. But destiny is averse to him and tragedy broods over him in the Karṇabhāram. He was, as a boy, cast away by his mother; as a pupil, cursed by his teacher, and now, as he is proceeding to fight with Arjuna, he is almost robbed of his body-armour and ear-rings. Yet, he cheerfully moves along and faces death open-eyed; for, as he himself says, 'if slain one obtains heaven; if victorious, he gains fame. Both are covetable in this world.' Gifts and oblations alone, according to him, last for ever. All other things inclusive of learning decay with time. Karṇa's words 'It is Indra who is deceived by me, not I' reveal his inividuality and out-look of worldly matters.

BHĀSA AND KĀLIDĀSA

Bhāsa no doubt has many excellences, but occupies a lower place than Kālidāsa at any rate. The difference between them lies in the very conception of dramatic literature. To Kālidāsa or Bhavabhūti Rasa is everything. However much Sanskrit dramas

may differ in other respects this unity of Rasa is common to them all. In Bhāsa on the otherhand, it is lacking. In fact Bhāsa, has greater claims to be compared with dramatists like Shakespeare, who excel in sketching character or constructing plots more than maintaining the unity of Rasa.

श्लोकानुक्रमणिका

DRAMATIS PERSONÆ

कर्णः—King of the Aṅgas and a general on the side of the Kauravas.

शल्यः—Karṇa's charioteer.

भटः—A soldier.

शक्रः—Indra in the guise of a Brahmin.

देवदूतः—A messenger of Indra.

SCENE :— *The war-field of Kurukṣetra.*

॥ श्रीः ॥

कर्णभारम्

(नान्द्यन्ते ततः प्रविशति सूत्रधारः)

[2] सूत्रधारः—नरमृगपतिवर्ष्मालोकनभ्रान्तनारी-
नरदनुज*सुपर्वव्रातपाताललोकः ।
करजकुलिशपालीभिन्नदैत्येन्द्रवक्षाः
सुररिपुबलहन्ता श्रीधरोऽस्तु श्रिये वः ॥१॥

[3] एवमार्यमिश्रान्विज्ञापयामि । (परिक्रम्य, कर्णं दत्त्वा) अये किं नु खलु मयि विज्ञापनव्यग्रे शब्द इव श्रूयते । अङ्ग ! पश्यामि ।

[4] (नेपथ्ये) भो भोः ! निवेद्यतां निवेद्यतां महाराजायाङ्गेश्वराय ।

* सुपर्ण०

(At the end of the Nāndī, then enters the Stage-manager)

[2] THE STAGE-MANAGER— May Viṣṇu (the bearer of Lakṣmi) bestow upon you wealth !—He, upon seeing whose man-lion form the whole multitude of women, men, demons, gods and the under-world got stupefied; by whom the chest of the demon-king was cleft with the axe-edge of his nails and who is the destroyer of the forces of gods' foes. [1]

[3] With these words, I announce to the respectable gentlemen. *(Stepping forward, listening)* But what indeed is this something like a noise that is heard, while I am eagerly occupied in making the announcement ? O ! I see.

[4] *(Behind the curtain)* Hello, sir, please report to the great king, the lord of the Aṅgas.

5 सूत्रधारः—भवतु, विज्ञातम् ।

6 संग्रामे तुमुले जाते कर्णाय कलिताञ्जलिः ।
निवेदयति संभ्रान्तो भृत्यो दुर्योधनाज्ञया ॥२॥

(निष्क्रान्तः)

7 प्रस्तावना

8 (ततः प्रविशति भटः)

9 भटः—भो भोः ! निवेद्यतां निवेद्यतां महाराजायाङ्गेश्वराय युद्धकाल उपस्थित इति ।

10 करितुरगरथस्थैः पार्थकेतोः पुरस्तात्
मुदितनृपतिसिंहैः सिंहनादः कृतोऽद्य ।
त्वरितमरिनिनादैर्दुस्सहालोकवीरः†
‡समरमधिगतार्थः प्रस्थितो नागकेतुः ॥३॥

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† दुःसहं लोकवीरः ‡ समरमभिगतार्थः

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5 THE STAGE-MANAGER—Well, I understand.

6 The battle growing tumultuous, at the behest of Duryodhana the stupefied messenger with folded hands reports (the matter) to Karṇa. [2]

(Exit)

7 **The Prologue**

8 *(Then enters the messenger)*

9 THE MESSENGER—Hello sir, please report to the great king, the lord of the Aṅgas, that the time for (his) fighting has come.

10 The lion-like delighted princes, seated on elephants, horses and chariots have roared like lions in front of the

11 (परिक्रम्य, विलोक्य) अये अयमङ्गराजः समरपरिच्छदपरिवृतः शल्यराजेन सह स्वभवनान्निष्क्रम्येत एवाभिवर्तते । भोः ! किं नु खलु युद्धोत्सवप्रमुखस्य दृष्टपराक्रमस्याभूतपूर्वो हृदयपरितापः । एष हि,

12 अत्युग्रदीप्तिविशदः समरेऽग्रगण्यः
शौर्ये च संप्रति सशोकमुपैति धीमान् ।
प्राप्ते निदाघसमये घनराशिरुद्धः
सूर्यः स्वभावरुचिमानिव भाति कर्णः ॥४॥

13 यावदपसर्पामि । (निष्क्रान्तः)

14 (ततः प्रविशति यथानिर्दिष्टः कर्णः शल्यश्च)

---

most eminent of the Pārthas (Pāṇḍavas); and having understood (its) significance by the tumult of the enemies, the serpent-bannered hero of unbearable splendour, has set out for battle. [3]

11 *(Stepping forward and seeing)* Ey, this is the Aṅga king equipped with all paraphernalia to fight; having set out from his house together with king Śalya, he is coming this very way. But oh ! why is this anxiety of mind never seen before in him who is foremost in battles which are joyous occasions to him, and whose valour has been witnessed before, I wonder ! For, he—

12 Resplendent with the fiercest brilliance, he is worthy of being counted first in battle and heroism; but now he, a wise man, goes sadly. Karṇa (thus) appears like the Sun, bright with his innate splendour, but obscured by a multitude of clouds, when the hot season sets in. [4]

13 I will now move away. *(Exit)*

14 *(Then enters Karṇa as described; so does Śalya also)*

15 कर्णः— मा तावन्मम शरमार्गलक्ष्यभूताः
संप्राप्ताः* क्षितिपतयः सजीवशेषाः ।
कर्तव्यं रणशिरसि प्रियं कुरूणां
द्रष्टव्यो यदि स भवेद्धनञ्जयो मे ॥५॥

16 शल्यराज ! यत्रासावर्जुनस्तत्रैव चोद्यतां मम रथः ।

17 शल्यः—बाढम् । (चोदयति)

18 कर्णः—अहो तु खलु,

19 अन्योन्यशस्त्रविनिपातनिकृत्तगात्र-
यौधाश्ववारणरथेषु महाहवेषु ।
क्रुद्धान्तकप्रतिमविक्रमिणो ममापि
वैधुर्यमापतति चेतसि युद्धकाले ॥६॥

* किं सप्ताः

15 KARṆA—It is not at all that the princes who have come now forming targets within the range of my arrows are to be left alive; (but that) I must do a delightful service to the Kurus in the van of battle, if only that Dhanañjaya should be seen by me. [5]

16 O king S'alya! please drive my chariot direct to that place where Arjuna is.

17 S'ALYA—Very well. *(Drives)*

18 KARṆA—Oh! I wonder why.

19 At the time of fighting, a misery befalls the mind of even myself, resembling the angry Death-god, being valiant in great battles where soldiers, horses, elephants and chariots have their limbs lopped off by blows of the swords of one side and the other. [6]

[20] भोः कष्टम् !

[21] पूर्वं कुन्त्यां समुत्पन्नो राधेय इति विश्रुतः ।
युधिष्ठिरादयस्ते मे यवीयांसस्तु पाण्डवाः ॥७॥

[22] अयं स कालः क्रमलब्धशोभनो
गुणप्रकर्षो दिवसोऽयमागतः ।
निरर्थमस्त्रं† च मया हि शिक्षितं
पुनश्च मातुर्वचनेन वारितः ॥८॥

[23] भोः शल्यराज, श्रूयतां ममास्त्रस्य वृत्तान्तः ।

[24] शल्यः—ममाप्यस्ति कौतूहलमेनं वृत्तान्तं श्रोतुम् ।

[25] कर्णः—पूर्वमेवाहं जामदग्न्यस्य सकाशं गतवानस्मि ।

[26] शल्यः—ततस्ततः ?

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† निरस्तमस्त्रं

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[20] Oh, alas !

[21] I was born of Kuntī first and became known as Rādheya (later). (Therefore) those Pāṇḍavas such as Yudhiṣṭira are younger (brothers) to me. [7]

[22] Here is an occasion come to me by turn and hence auspicious; now has come the day which is exceedingly meritorious; but, my weapons and all that has been learnt by me will be of no avail; and further, I am prohibited by my mother's word. [8]

[23] O king S'alya, please listen to the story relating to (the acquisition of) my weapons.

[24] S'ALYA—I am in fact curious to hear the story.

[25] KARṆA—Long back, I went to the son of Jamadagni (i.e., Paras'urāma).

[26] S'alya—What then ?

27 कर्णः—ततः,

28 विद्युल्लताकपिलतुङ्गजटाकलाप-
मुद्यत्प्रभावलयिनं परशुं दधानम् ।
क्षत्रान्तकं मुनिवरं भृगुवंशकेतुं
गत्वा प्रणम्य निकटे निभृतः स्थितोऽस्मि ॥९॥

29 शल्यः—ततस्ततः ?

30 कर्णः— ततो जामदग्निना§ ममाशीर्वचनं दत्वा पृष्टोऽस्मि—'को भवान् ? किमर्थमिहागतः ?' इति ।

31 शल्यः—ततस्ततः ?

32 कर्णः—ततः 'भगवन् ! अखिलान्यस्त्राण्युपशिक्षितुमिच्छामि' इति उक्तवानस्मि ।

33 शल्यः—ततस्ततः ?

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§ जामदग्न्येन

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27 KARṆA—Then,

28 Having gone to that excellent sage, bearing a mass of matted hair tawny and upraised like streaks of lightning, wielding an axe encircled by a flashing lustre, the destroyer of the warrior class and the banner of the Bhṛgu race,—I stood beside him humbly, after saluting. [9]

29 S'ALYA—Then ?

30 KARṆA—Then, after pronouncing a blessing on me, by him I was asked—"Who are you ? With what purpose have you come here ?"

31 S'ALYA—Then, then ?

32 KARṆA—Then, I said—'Venerable sir, I wish to learn at your hands the (use of) all weapons.'

33 S'ALYA—Then ?

34 कर्णः—ततः उक्तोऽहं भगवता 'ब्राह्मणेषूपदेशं करिष्यामि, न क्षत्रियाणाम्' इति ।

35 शल्यः—अस्ति खलु भगवतः क्षत्रियवंश्यैः पूर्ववैरम् । ततस्ततः ?

36 कर्णः—ततो नाहं क्षत्रिय इत्यस्त्रोपदेशं ग्रहीतुमारब्धं† मया ।

37 शल्यः—ततस्ततः ?

38 कर्णः—ततः कतिपयकालातिक्रमे कदाचित् फलमूलसमित्कुश-कुसुमाहरणाय गतवता गुरुणा सहानुगतोऽस्मि ।

39 शल्यः—ततस्ततः ?

40 कर्णः—ततः स गुरुर्वनभ्रमणपरिश्रमान्मदङ्के निद्रावशमुपगतः ।

41 शल्यः—ततस्ततः ?

42 कर्णः—ततः,

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† आरब्धः

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34 KARṆA—Then, I was told by the venerable person—"I teach Brahmins (only) and not Kṣatriyas."

35 S'ALYA—The venerable person has, of course, an old enmity for the Kṣatriya clans. Then ?

36 KARṆA—Then, saying that I was not a Kṣatriya, I began to receive instructions relating to weapons.

37 S'ALYA—Then ?

38 KARṆA—Then, after the lapse of some time, once I followed my preceptor who went to gather fruits, roots, sacred fuel, Darbha and flowers.

39 S'ALYA—Then, then ?

40 KARṆA—Then, the teacher, owing to fatigue as a result of wandering in the woods, fell asleep (reposing) on my lap..

41 S'ALYA—Afterwards ?

42 KARṆA—Then,

[43] कृत्ते वज्रमुखेन नाम कृमिणा दैवान्ममोरुद्वये
निद्राच्छेदभयादसह्यत गुरोर्धैर्यात्तदा वेदना ।
उत्थाय क्षतजाप्लुतः स सहसा रोषानलोद्दीपितो
बुध्वा मां च शशाप कालविफलान्यस्त्राणि ते सन्त्विति ॥

[44] शल्यः—अहो कष्टमभिहितं तत्रभवता ।

[45] कर्णः—परीक्षामहे तावदस्त्रस्य वृत्तान्तम् । (तथा कृत्वा) एतानि अस्त्राणि निर्वीर्याणीव लक्ष्यन्ते । अपि च ।

[46] इमे हि दैन्येन निमीलितेक्षणा
मुहुःस्खलन्तो विवशास्तुरङ्गमाः ।
गजाश्च सप्तच्छददानगन्धिनो
निवेदयन्तीव रणे निवर्तनम् ॥११॥

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[43] When, by chance, both my thighs were bored through by an insect called "Vajrámukha", the pain was endured by me with fortitude for fear of disturbing the sleep of my teacher. (But) he, after waking up, (finding himself) stained with blood, straight away became blazing with fiery anger, and having found me out, he cursed saying—"Let your weapons be of no avail to you in the time of need." [10]

[44] S'ALYA—Alas! what an injurious utterance by the venerable person!

[45] KARṆA—Let us just test the state of the weapons. *(Doing so)* These weapons seem to be powerless. Moreover—

[46] These horses have humbly closed there eyes and are stumbling frequently in a helpless manner; and the elephants spreading the scent of their ichor like that of the Saptacchada represent, as it were, a return from the battle-field. [11]

47 शङ्खदुन्दुभयश्च निःशब्दाः ।

48 शल्यः—भोः कष्टं ! किंनु खल्विदम् ?

49 कर्णः—शल्यराज ! अलमलं विषादेन ।

50 हतोऽपि लभते स्वर्गं जित्वा तु लभते यशः ।
उभे बहुमते लोके नास्ति निष्फलता रणे ॥१२॥

51 अपि च,

52 इमे हि युद्धेष्वनिवर्तिताशा
हयाः सुपर्णेन समानवेगाः ।
श्रीमत्सु काम्बोजकुलेषु जाताः
रक्षन्त्यमी* यद्यपि रक्षितव्यम् ॥१३॥

53 अक्षयोऽस्तु गोब्राह्मणानाम् । अक्षयोऽस्तु पतिव्रतानाम् । अक्षयोऽस्तु रणेष्वपराङ्मुखानां यौधपुरुषाणाम् । अक्षयोऽस्तु मम प्राप्तकालस्य । एष भोः प्रसन्नोऽस्मि ।

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* रक्षन्तु मां

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47 And even the conches and drums are without sound.

48 S'ALYA—O alas ! I wonder what all this is for !

49 KARṆA—King S'alya, enough of dismaying.

50 Even if slain, one obtains heaven; but if victotious he secures glory. Both are coveted in this world; (hence) in a battle there is no futility. [12]

51 Moreover,

52 These horses, whose cravings are not yet satisfied in battles, swift as Garuda and born of the splendid Kāmboja breed, shall however protect me worthy of protection. [13]

53 May there be no decay to the kine and the Brahmins ! May there be no decay to devoted wives. May there be

54 समरमुखमसह्यं पाण्डवानां प्रविश्य
प्रथितगुणगणाढ्यं धर्मराजं च बद्ध्वा ।
मम शरवरवेगैरर्जुनं पातयित्वा
वनमिव हतसिंहं सुप्रवेशं करोमि ॥१४॥

55 शल्यराज ! यावद्रथमारोहावः ।

56 शल्यः—बाढम् । (उभौ रथारोहणं नाट्यतः)

57 कर्णः—शल्यराज ! यत्रासावर्जुनस्तत्रैव चोद्यतां मम रथः ।

58 (नेपथ्ये) भोः कर्ण ! महत्तरां भिक्षां याचे ।
[भो कण्ण ! महत्तरं भिक्खं याचेमि ।]

59 कर्णः—(आकर्ण्य) अये वीर्यवान् शब्दः !

60 श्रीमानेष न केवलं द्विजवरो यस्मात्प्रभावो महा-
नाकर्ण्य स्वरमस्य धीरनिनदं† चित्रार्पिताङ्गा इव । [†मधुरं]

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no decay to the warrior-folk who do not retreat from battle-fields! May there be no decay to me whose time has come. Here, now, I am quite cheerful.

54 After entering into the unbearable van of battle of the Pāṇḍavas, binding down Dharmarāja endowed with the wealth of numerous far-famed virtues, and over-throwing Arjuna by my excellent arrows, I shall make it easily passable like a wood where all the lions are slain. [14]

55 King S'alya, let us mount the chariot.

56 S'ALYA—Well. *(Both represent mounting the chariot)*

57 KARṆA—King S'alya, please drive my chariot direct to that place where Arjuna is.

58 *(Voice behind the curtain)* O Karṇa, I beg for a mighty alms.

59 KARṆA—*(Listening)* Ey, a powerful voice!

60 This blessed person is not merely a good Brahmin

उत्कर्णस्तिमिताश्चिताक्षवलितग्रीवार्पिताग्रानना-
स्तिष्ठन्त्यस्ववशांगयष्टि सहसा यान्तो ममैते हयाः ॥१५॥

[61] आहूयतां स विप्रः । न न । अहमेवाह्वयामि । भगवन् ! इत इतः ।

[62] (ततः प्रविशति ब्राह्मणरूपेण शक्रः)

[63] शक्रः—भो मेघाः ! सूर्येणैव निवर्त्य गच्छन्तु भवन्तः । (कर्णमुपगम्य) भोः कर्ण ! महत्तरां भिक्षां याचे ।
[भो कण्ण ! महत्तरं भिक्खं याचेमि ।]

[64] कर्णः—दृढं प्रीतोऽस्मि, भगवन् !

[65] यातः कृतार्थगणनामहमद्य लोके
राजेन्द्रमौलिमणिरञ्जितपादपद्मः ।
विप्रेन्द्रपादरजसा तु पवित्रमौलिः
कर्णो भवन्तमहमेष नमस्करोमि ॥१६॥

(but some one else), for, his influence has been great. Hearing his deep sweet voice, these galloping horses of mine have suddenly stopped and, their slender frames being not under their control, are as if painted in a picture with ears erect, eyes steady but with an oblique look, and faces coming near their necks that are slightly arched. [15]

[61] Please call that Brahmin here. No, no. I myself will call him. O venerable sir, here, please.

[63] *(Then enters Indra in the guise of a Brahmin)*

[63] S'AKRA—O clouds, you may return and go with the Sun. *(Going near Karṇa)* O Karṇa, I beg for a mighty alms.

[64] KARṆA—Very glad I am, O venerable person.

[65] To day, I have secured a counting among those that have gained their ends. Here I am Karṇa, my lotus

66 शक्रः —(आत्मगतम्) किं नु खलु मया वक्तव्यम् ? यदि दीर्घायुर्भवेति वक्ष्ये, दीर्घायुर्भविष्यति । यदि न वक्ष्ये, मूढ इति मां परिभवति । तस्मादुभयं परिहृत्य किं नु खलु वक्ष्यामि ? भवतु, दृष्टम् । (प्रकाशम्) भोः कर्ण ! सूर्य इव, चन्द्र इव, हिमवान् इव, सागर इव तिष्ठतु ते यशः । [भो कण्ण ! सुय्ये विअ, चन्दे विअ, हिमवन्ते विअ, सागळे विअ चिट्ठदु दे जसो ।]

67 कर्णः— भगवन् ! किं न वक्तव्यं 'दीर्घायुर्भव' इति ? अथवा एतदेव शोभनम् । कुतः,—

68 **धर्मो हि यत्नैः पुरुषेण साध्यो भुजङ्गजिह्वाचपला नृपश्रियः ।**
तस्मात्प्रजापालनमात्रबुध्या हतेषु देहेषु गुणा धरन्ते ॥१७॥

69 भगवन् , किमिच्छसि ? किमहं ददामि ?

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feet illumined by the gems on the crowns of great kings, but my own crest is sanctified by the dust of the feet of great Brahmins;—I here salute you. [16]

66 S'AKRA—*(To himself)* I wonder what I must say. Should I say 'Be long-lived', he will be long-lived. If I do not say so, he will slight me as a fool. So, avoiding both, what, indeed, shall I say? Well, I see. *(Aloud)* O Karṇa, may your glory remain (for all times) like the Sun, like the Moon, like the Himālaya and like the ocean !

67 KARṆA—Venerable person, should you not say "Be long-lived"? Or, this (wish) alone is auspicious. For,—

68 Virtue is, indeed, to be attained by a man with efforts; the riches of kings are (as) unsteady as the tongues of serpents. Therefore, good qualities remain (for ever) even when the bodies get slain bearing in mind mainly the saftey of people. [17]

69 Venerable sir, what do you want? What shall I give?

70 शक्रः—महत्तरां भिक्षां याचे । [महत्तरं भिक्खं याचेमि ।]

71 कर्णः—महत्तरां भिक्षां भवते प्रदास्ये । श्रूयन्तां मद्विभवाः ।

72 गुणवदमृतकल्पक्षीरधाराभिवर्षि
द्विजवर ! रुचितं ते तृप्तवत्सानुयात्रम्* ।
तरुणमधिकमर्थिप्रार्थनीयं पवित्रं
विहितकनकशृङ्गं गोसहस्रं ददामि ॥१८॥

73 शक्रः—'गोसहस्रम्' इति । मुहूर्तकं क्षीरं पिबामि । नेच्छामि कर्ण ! नेच्छामि । ['गोसहस्सं' त्ति । मुहुत्तअं खिरं पिवामि । णेच्छामि कण्ण ! णेच्छामि ।]

74 कर्णः—किं नेच्छति भवान् ? इदमपि श्रूयताम् ।

75 रवितुरगसमानं साधनं राजलक्ष्म्याः
सकलनृपतिमान्यं मान्यकाम्बोजजातम् ।

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* ० वत्सानुपातम्

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70 S'AKRA—I beg for a mighty alms!

71 KARṆA—I will give you a mighty alms. Listen to my riches.

72 O excellent Brahmin! if agreeable to you, I will give you a thousand cows with horns covered with gold, together with their contented calves following them; cows—that are holy, youthful, mostly worthy of being coveted by supplicants, and that would give streams of excellent nectar-like milk. [18]

73 S'AKRA—A thousand cows, you say. I drink milk rarely. I don't want (them), Karṇa, I don't want.

74 KARṆA—Don't you want (them)? Well, hear this, again.

75 I will give you, all at once, many thousands of

सुगुणमनिलवेगं युद्धदृष्टापदानं
सपदि बहु सहस्रं वाजिनां ते ददामि ॥१९॥

76 शक्रः—'अश्व' इति । मुहूर्तकमारोहामि । नेच्छामि कर्ण ! नेच्छामि । ['अस्स' त्ति । मुहुत्तअं आलुहामि । णेच्छामि कण्ण ! णेच्छामि ।]

77 कर्णः—किं नेच्छति भवान् ? अन्यदपि श्रूयताम् ।

78 मदसरितकपोलं षट्पदैः सेव्यमानं
गिरिवरनिचयाभं मेघगम्भीरघोषम् ।
सितनखदशनानां वारणानामनेकं
रिपुसमरविमर्दं वृन्दमेतद्ददामि ॥२०॥

79 शक्रः—'गज' इति । मुहूर्तकमारोहामि । नेच्छामि कर्ण ! नेच्छामि । ['गअ' त्ति । मुहुत्तअं आलुहामि । णेच्छामि कण्ण ! णेच्छामि]

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horses that equal the steeds of the Sun and help to secure a king's fortune;—horses of the famous Kāmboja breed, prized by all kings, endowed with good qualities, swift as wind, and whose excellent feats are seen in battles. [19]

76 S'AKRA—Horse, you say. I rarely ride. I don't want (them), Karṇa, I don't want.

77 KARṆA—Venerable sir, do you not want (them)? Then, please listen to another offer, still.

78 I will give you this herd of numerous elephants endowed with white nails and tusks;—the herd, where-in the (elephants') temples streaming with ichor are hovered round by bees, which resembles a multitude of lofty mountains, whose roars are as deep as of thunder-clouds, and which greatly distresses the enemies in a battle. [20]

79 S'AKRA—Elephant, you say. I rarely ride. I don't want them Karṇa, I don't want.

80 कर्णः—किं नेच्छति भवान्? अन्यदपि श्रूयताम्। अपर्याप्तं कनकं ददामि।

81 शक्रः—गृहीत्वा गच्छामि। (किंचिद्गत्वा) नेच्छामि कर्ण! नेच्छामि। [गह्णिअ गच्छामि। .... णेच्छामि कण्ण! णेच्छामि।]

82 कर्णः—तेन हि जित्वा पृथिवीं ददामि।

83 शक्रः—पृथिव्या किं करिष्यामि? [पुहुवीए किं करिस्सम्?]

84 कर्णः—तेन ह्यग्निष्टोमफलं ददामि।

85 शक्रः—अग्निष्टोमफलेन किं कार्यम्? [अग्गिट्ठोमफळेण किं कय्यम्?]

86 कणः—तेन हि मच्छिरो ददामि।

87 शक्रः—अविहा अविहा! [अविहा अविहा!]

88 कर्णः—न भेतव्यं, न भेतव्यम्। प्रसीदतु भवान्। अन्यदपि श्रूयताम्—

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80 KARṆA—Don't you want them. Hear another (offer) too. I give you limitless gold.

81 S'AKRA—Taking it, I will go. *(Going a few steps)* I don't want that, Karṇa, I don't want.

82 KARṆA—Then, I will conquer the earth and give you.

83 S'AKRA—What shall I do with the earth ?

84 KARṆA—Then, I will give you the fruit of the Agniṣtoma sacrifice.

85 S'AKRA—What have I to do with the fruit of Agniṣtoma ?

86 KARṆA—Well then, I will give my head.

87 S'AKRA—Help ! help !

88 KARṆA—You shoud not be afraid. Please forgive me. Hear another offer also.

89 अङ्गैः सहैव जनितं मम देहरक्षा
देवासुरैरपि न भेद्यमिदं सहास्त्रैः ।
देयं तथापि कवचं सह कुण्डलाभ्यां
प्रीत्या मया भगवते§ रुचितं यदि स्यात् ॥२१॥

90 शक्रः—(सहर्षम्) ददातु ददातु । [देदु देदु ।]

91 कर्णः—(आत्मगतम्) एष एवास्य कामः । किं नु खल्वनेककपटबुद्धेः कृष्णस्योपायः ? सोऽपि भवतु । धिगयुक्तमनुशोचितुम् । नास्ति संशयः । (प्रकाशम्) गृह्यताम् ।

92 शल्यः—अङ्गराज ! न दातव्यं, न दातव्यम् ।

93 कर्णः—शल्यराज ! अलमलं वारयितुम् । पश्य,

94 शिक्षा क्षयं गच्छति कालपर्ययात्
सुबद्धमूला निपतन्ति पादपाः ।

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§ भगवतो

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89 This protector of my body, sprung along with my limbs, is not pierceable with weapons by either gods or demons. Yet, if it pleases you, that armour along with the pair of ear-rings shall be given to your reverence, most willingly by me.

90 S'AKRA—*(With joy)* Give (that), give.

91 KARṆA—*(To himself)* This alone is his want. I wonder if this could be a trick of Kṛṣṇa who is of a variously deceitful mentality ? Be it the same. Fie ! It is not right to brood over it. There is no doubt. *(Aloud)* Please take.

92 S'ALYA—Aṅga king, you should not give, you should not give.

93 KARṆA—King S'alya, don't prohibit me. See—

94 Learning goes to decay by the lapse of time. Trees, very firmly rooted, (too) tumble down. And water settled

जलं जलस्थानगतं च शुष्यति
हुतं च दत्तं च तथैव तिष्ठति ॥२२॥

95 तस्मात् गृह्यताम् । (निकृत्य ददाति)

96 शक्रः—(गृहीत्वा आत्मगतम्) हन्त ! गृहीते एते । पूर्वमेवा-(हम ?)र्जुनविजयार्थं सर्वदेवैर्यत् समर्थितं तदिदानीं मयानुष्ठितम् । तस्मादहमप्यैरावतमारुह्यार्जुनकर्णयोर्द्वन्द्वयुद्धं पश्यामि । (निष्क्रान्तः)

97 शल्यः—भो अङ्गराज ! वञ्चितः खलु भवान् ।

98 कर्णः—केन ?

99 शल्यः—शक्रेण ।

100 कर्णः—न खलु । शक्रः खलु मया वञ्चितः । कुतः,

101 अनेकयज्ञाहुतितर्पितो द्विजैः किरीटिमान् दानवसङ्घमर्दनः ।
सुरद्विपास्फालनकर्कशाङ्गुलिर्मया कृतार्थः खलु पाकशासनः॥

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even in reservoirs dries away. But an oblation or gift alone remains as such (for all times). [22]

95 Therefore, please take. *(Gives, tearing them from his body)*

96 S'AKRA—*(Taking; to himself)* Ah ! I have taken them. I have now accomplished that which the gods had decreed upon for Arjuna's victory. Therefore, mounting the Airāvata, I too shall witness the personal combat between Arjuna and Karṇa. *(Exit)*

97 S'ALYA—O Aṅga king, you are indeed deceived.

98 KARṆA—By whom ?

99 S'ALYA—By S'akra.

100 KARṆA—Not at all. In fact S'akra has been deceived by me. For,

101 Indeed, the destroyer of Pāka has gained his object from me,—he, who is (usually) propitiated with the obla-

102 (प्रविश्य ब्राह्मणरूपेण) देवदूतः — भोः कर्ण ! कवचकुण्डलग्रहणात् जनितपश्चात्तापेन पुरंदरेणानुगृहीतोऽसि । पाण्डवेष्वेकपुरुषवधार्थममोघमस्त्रं विमला नाम शक्तिरियं प्रतिगृह्यताम् ।

103 कर्णः—धिक् ! दत्तस्य न प्रतिगृह्णामि ।

104 देवदूतः—ननु ब्राह्मणवचनाद् गृह्यताम् ।

105 कर्णः–'ब्राह्मणवचनम्' इति । न मयातिक्रान्तपूर्वम् । कदा लभेय ?

106 देवदूतः—यदा स्मरसि तदा लभस्व ।

107 कर्णः—बाढम् । अनुगृहीतोऽस्मि । प्रतिनिवर्ततां भवान् ।

108 देवदूतः—बाढम् । (निष्क्रान्तः)

109 कर्णः—शल्यराज ! यावद्रथमारोहावः ।

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tions of numerous sacrifices by Brahmins, who commands the crown-wearers, who is the destroyer of hosts of Dānavas, and whose fingers have grown rough by patting the heavenly elephant (Airāvata). [23]

102 *(Entering in the guise of a Brahmin)* DIVINE-MESSENGER—O Karṇa ! you have been favoured by S'akra who is remoseful owing to his taking (from you your) armour and ear-rings. (So), please accept this weapon named *Vimalā*, an unfailing weapon to slay one person among the Paṇḍavas.

103 KARṆA—Fie, I do not receive any thing in return to a gift (made by me).

104 DIVINE-MESSENGER—Pray, accept it on the word of a Brahmin.

105 KARṆA—"Word of a Brahmin"—you say ! Never before has it been over-stepped. (Well), when shall I get it ?

106 DIVINE-MESSENGER—You get it when you think of it.

107 KARṆA—Well; I am obliged. You may return (now).

108 DIVINE-MESSENGER—Well. *(Exit)*

109 KRAṆA—King S'alya, let us now mount the chariot.

110 शल्यः——बाढम् । (रथारोहणं नाटयतः)

111 कर्णः——अये, शब्द इव श्रूयते । किं नु खल्विदम् ?

112 शङ्खध्वनिः प्रलयसागरघोषतुल्यः
कृष्णस्य वा न तु भवेत्स तु फाल्गुनस्य ।
नूनं युधिष्ठिरपराजयकोपितात्मा
पार्थः करिष्यति यथाबलमद्य युद्धम् ॥२४॥

113 शल्यराज ! यत्रासावर्जुनस्तत्रैव चोद्यतां मम रथः ।

114 शल्यः——बाढम् ।

115 (भरतवाक्यम्)

सर्वत्र संपदः सन्तु नश्यन्तु विपदः सदा ।
राजा राजगुणोपेतो भूमिमेकः प्रशास्तु नः ॥२५॥

(निष्क्रान्तौ)

कर्णभारमवसितम्

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110 S'ALYA—Very well *(Both represent mounting the chariot)*

111 KARṆA—Lo, a sound, as it were, is heard. I wonder what indeed this is.

112 It is the sound of the conch resembling the uproar of the annihilating ocean; is it of Kṛṣṇa? No, it is surely of Arjuna. Certainly Pārtha, his mind provoked by the defeat of Yudhiṣṭhira, will fight with all his strength, today.

113 King S'alya, drive my chariot direct to the spot where Arjuna is.

114 S'ALYA—Very well.

115 *(Epilogue)*

May riches be everywhere; may misfortunes perish for ever; and may our king alone, endowed with kingly qualities, govern the earth. [25] *(Exeunt omnes)*

HERE ENDS THE KARNABHARAM

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अक्षयोऽस्तु गोब्राह्मणानाम् । अक्षयोऽस्तु पतिव्रतानाम् । अक्षयोऽस्तु रणेष्व-पराङ्मुखानां योधपुरुषाणाम् । अक्षयोऽस्तु मम प्राप्तकालस्य ॥ [53]

अग्निष्टोमफलेन किं कार्यम् ? [85]

अयं स कालः क्रमलब्धशोभनो गुणप्रकर्षो दिवसोऽयमागतः । [22]

अस्ति खलु भगवतः क्षत्रियवंश्यैः पूर्ववैरम् [35]

अहो कष्टमभिहितं तत्रभवता [44]

कालविफलान्यस्त्राणि ते सन्तु [43]

किं न वक्तव्यं दीर्घायुर्भवेति ? अथवा एतदेव शोभनम् । [67]

किंनु खलु मया वक्तव्यम् ? यदि दीर्घायुर्भवेति वक्ष्ये, दीर्घायुर्भविष्यति [66]

दत्तस्य न प्रतिगृह्णामि [103]

धर्मो हि यत्नैः पुरुषेण साध्यो भुजङ्गजिह्वाचपला नृपश्रियः । [68]

धिगयुक्तमनुशोचितुम् । [91]

पृथिव्या किं करिष्यामि ? [83]

ब्राह्मणवचनमिति ? न मयातिक्रान्तपूर्वम् । [105]

मया कृतार्थः खलु पाकशासनः । [101]

मुहूर्तकं क्षीरं पिबामि । [73]

यातः कृतार्थगणनामहमद्य लोके । [65]

यदि न वक्ष्ये, मूढ इति मां परिभवति । [66]

वञ्चितः खलु भवान् । [97]

शक्रः खलु मया वञ्चितः । [100]

शिक्षा क्षयं गच्छति कालपर्ययात् सुबद्धमूला निपतन्ति पादपाः ।
जलं जलस्थानगतं च शुष्यति हुतं च दत्तं च तथैव तिष्ठति ॥ [94]

हतेषु देहेषु गुणा धरन्ते । [68]

हतोऽपि लभते स्वर्गं जित्वा तु लभते यशः ।
उभे बहुमते लोके नास्ति निष्फलता रणे ॥ [50]

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